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Subwaynet 3
Underground Systems Report

ISSUE THREE 2004

_Intro

Time is the key.

That's the only way... just think about it... it can't be otherwise... time scans everything, from our daily life to long nights spent in the darkness. There's no choice, we must consider time, study time, know it and exploit it. How much time have we got? When exactly? What's the shift tonight? What's the schedule tomorrow morning? Hurry up, it's late to hell with it, let's get on. It's easy to do the wrong thing, to be tempted by apparent semplicity. That's the wrong way, of course things may work, but the key is study. Metro is time, if you don't get the right timing there's no way, better leave it... but even if you get to know the secrets you can't be too safe, none of this knowledge is absolute, none fixed. Once more time will cheat us at the slightest opportunity. Things change on a scale larger than one night situations develop. The thing is to lead the way... don't let yourself be caught up. The underground calls for plenty of time and effort, it wears our days out, it may even alienate those who stick to it too much. But who can do without? We have no answer, maybe we are not even looking for one, wouldn't it be so much sadder if we succeeded in freeing ourselves rather than getting yet another trophy back home? That's how we feel, and that's why we took you once more to the entrance of the tunnel. Now it's up to you to step into, just don't forget the key.

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Much love goes to all you guys supporting us with your submittions, your names are written on these cars.
Keep it up!

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Rome Empire

• GAST - ZTK (A line, ~1996)

In spite of contradictions and stylistic changes, Rome is the Italian city that can boast the longest subway history. Two lines have made Rome the most painted metro on the planet, an Italian New York in miniature. At least this is how the Romans - all of them, kings, toys, taggers - tend to consider their city.
The first pieces started to travel through Rome in 1992 in a sort of secretive way. The writers were very few, the metro still clean.
Production started to grow steadily through the years until 1994 when writers like Cromo, Anek, China, Heko became the absolute kings of the city. This was the moment when someone in Europe started to notice that something was going on in Rome: a number of talented writers, a reasonably accessible metro, nobody yet caring to keep it clean. The perfect mixture: Rome was ready to explode and this was exactly what was going to happen.
1995: the invasion from Europe begins. SDK, CMD, TFP, INC are among the very first people to reach Rome. In Rome they start to get seriously busy, tags change, people don't. Then ZTK crew, Jon, Gast and Zeir come in to help. The metro is on its knees, yards are crowded, the first crossings start. The streets in Rome become the seat of fights.
1996: the situation is that described in these two pages. TRV, MT2, ZTK dominate the lines.
The rest of Italy doesn't seem to notice or react: the crews are allowed to live the best moments in the story of Roman writing with extreme tranquillity.
Over the following years Rome keeps its vigour but stylistically speaking things change dramatically. People from other countries leave their sign, writers get to know each other and start travelling. First MDF, then THE. These are the crews that dominate the years to come introducing the northern style into the capital.
Nowadays Rome is dominated by chaos, crossing has left a number of problems unsolved, flops on pieces on other pieces crossed by tags, with no justice for nobody.
Searching through the chaos, we have selected two among the most interesting realities, Poison and ARF crew.
Go and find them in the next pages.

• PANE - TRV / ROY / SOUL - MT2 (B line, ~1996) • (below) ROY / SOUL - MT2 / OPAK - SDK / CMD Crew / ROME - SDK (B line, ~1996)

• STAND - MT2 (B line, ~1996)

• BAM5 - MT2 / MILK - TFP / ZEDZ - INC. TFP (B line, ~1996)

• JON - ZTK (B line, ~1996)

• STAND - MT2 (B line, ~1996)

• (below) PANE - TRV / TYSON - MT2 / GIN - TRV (B line, ~1996)

• ZEIR - ZTK (A line, ~1996)

• POISON - NCL (B line, 2004)

• POISON - NCL (B line, 2004)

• VELENO - NCL (B line, 2004)

• POISON - NCL (B line, 2004)

• POISON - NCL (B line, 2004)

• POISON - NCL (B line, 2004)

• POISON - NCL (B line, 2004)

• VELENO - NCL (A line, 2004)

• OKID / POISON - NCL (Lido line, 2003)

• Whole car by POISON - NCL / REPS (B line, 2004) • (below) Whole car by ZETAL / POISON - NCL (B line, 2004)

• ARF Crew (A line, 2003)

• JAGO - ARF (B line, 2004)

• POE - ARF (B line, 2004)

• SLIM - ARF (B line, 2004)

• 3x ARF Crew (B line, 2003)

• PAWER - ARF (B line, 2004)

• Whole car by ARF Crew (A line, 2003)

• Whole car by ARF Crew (A line, 2003)

• Whole car by ARF Crew (A line, 2004)

• Married couple by ARF Crew (A line, 2003)

• JAGO - ARF (B line, 2004)

• Whole car by ARF Crew (A line, 2004)

• BRUCE - ARF (B line, 2004)

• Whole car by ARF Crew (A line, 2004)

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• WM Crew (Wien, 2003)

• MANN - WM / WELT - WM / ESOS - CMB / HEL (Wien, 2003)

• ATR Crew (Wien, 2003)

• TVE Crew (Wien, 2004)

• UDO - WM (Wien, 2003)

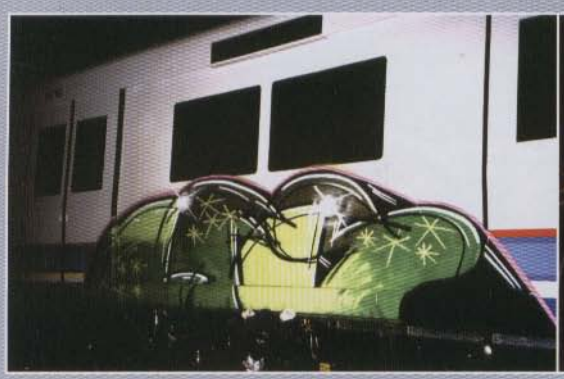
• PEPE - WM (Wien, 2003)

• MURL - WM (Wien, 2003)

• ARF Crew / SLIM - ARF / VIKTOR (Lisboa, 2003)

• VMD70S Crew (New York, 2002)

• HEROS Crew (Athens, 2003)



• LF'S Crew (Bangkok, 2004)

• KAWPS - TPG (München, 2003)

• SKEROK - SRE / NEATO - SRE (Chicago, 2004)

• PRONTO - ATR (Lyon, 2002)

• PUBES - TPG (London, 2003)

• EROTIK - VMD70S (Rome, 2004)

• SHOT (Milan, 2004)

• NISE - NSF (Philadelphia, 2004)

• SENOR (New York, 2003)

• MOAR - RHB / ROYAL - RHB (Marseille, 2003)

Subway Kangaroos

• MENTS (Melbourne, 2004)

We met IVO form AKM crew who answered some questions about Australian graffiti scene.

Australia is a pretty unknown scene for most European writers, how would you describe the situation to foreigners?

The Australian scene is not as easy as it looks. Most writers prefer to just bomb trains and walls than to rather piece them. This resulted in decreased quality of writers in the scene. Intense rivalry and hatred towards other crews has resulted in a lot of criminal elements which ultimately had nothing to do with graff leaked into the scene. It isn't like this everywhere in Australia, but a few major cities it is.

• FUSION (Brisbane, 2004)

Which are the most inspiring styles in Australia? NY? Or it's more about Europe?

It started with a few guys with NY influence, who really knew style, where it came from, and respected it. Now it is still there, but with internet and magazines people just copy Europe and have no ideas about origins, then it just gets imitated by the younger guys in that city, and no one really understands why they are even doing it. I guess its the younger generation these days are the problem with no knowledge of their history.

• IVO - AKM (Brisbane, 2003)

Can you trace an historical list of the most representative crews from the past up to our days?

From what I can recall Sydney started with few crews which faded out over time. Some crews that managed to stay strong throughout the early years of Sydney graff from late 80's to early 90's are IBS, TCB, MRS, KOC, WL. They still are active today with some mostly painting walls whereas others still remain loyal to hitting steel. In Brisbane it started with crews like ACR, AKM, THC, ROA, PCP, CBS with AKM still the only active crew from the early days still at it, these days crews like DTS, IOS, 135, WTCS, ADW and a few other, solo writers like TONE, SOFLE are keeping shit real on a daily basis! Melbourne from the early days is like DMA, AC, WCA, then these days it's crews like CI, 70K, CKA and theres always a new train bomber born every week trying his shot at the title!

• URGEES (Sydney, 2004)

• SIERA (Brisbane, 2004)

• KOMBAT (Brisbane, 2004)

• KOC Crew (Sydney, 2003)

• PUBEE (Brisbane, 2002)

• TONE / SOFLEZ (Brisbane, 2004)

• MENTS (Brisbane, 2004)

AKM (Melbourne, 2003)

• TEONE (Melbourne, 2004)

• (right) RUBA (Melbourne, 2002)

Milan Destroyers

• DUE - VMD70S (Green line, 2003)*

• MOXA - FSH (Green line, 2003)

• SAKE - VMD70S / HIT - VMD70S (Green line, 2003)

• ESCO - IMW, ACD (Green line, 2003)

• FUBE - VMD70S (Green line, 2003)

• SAKE - VMD70S / HONET (Green line, 2003)

• FUCK - VMD70S (Green line, 2003)

• PHUK - VMD70S (Red line, 2003)

• SIERO - VMD70S / THE Crew (Red line, 2002)

• SAKE - VMD70S / EROTIK - VMD70S (Red line, 2003)

• DECO - VMD70S (Red line, 2003)

• VMD70SARF Crew (Red line, 2004)

Milan Destroyers

• THOM - BLN / HHTE - POS / HOME - POS (Yellow line, 2003)

• MG Crew / VMD70S Crew (Yellow line, 2003)

• CORA - DIAUHT (Yellow line, 2003)

• POE - ARF (Yellow line, 2003)

• UBQT (Yellow line, 2002)

• CLIF - POS (Yellow line, 2003)

• DANC - HCMS (Yellow line, 2003)

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Eastern Legends

• (Moscow, 2004)

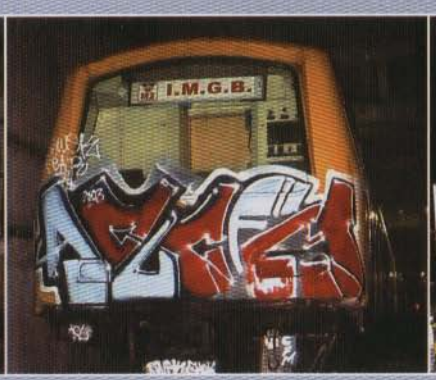
• EDYO - GLK (Budapest, 2004)

• GLK Crew (Budapest, 2003)

• ENOK - CFM (Praha, 2004)

• FEAR - CFM (Bucarest, 2003)

• METRO - CFM (Bucarest, 2003)



• ACL CFM Crew (Bucarest, 2003)

• (Budapest, 2003)

• (Kiev, 2003)

• BURN - RMF (Warsaw, 2004)

• ROEK - ACL (Bucarest, 2003)

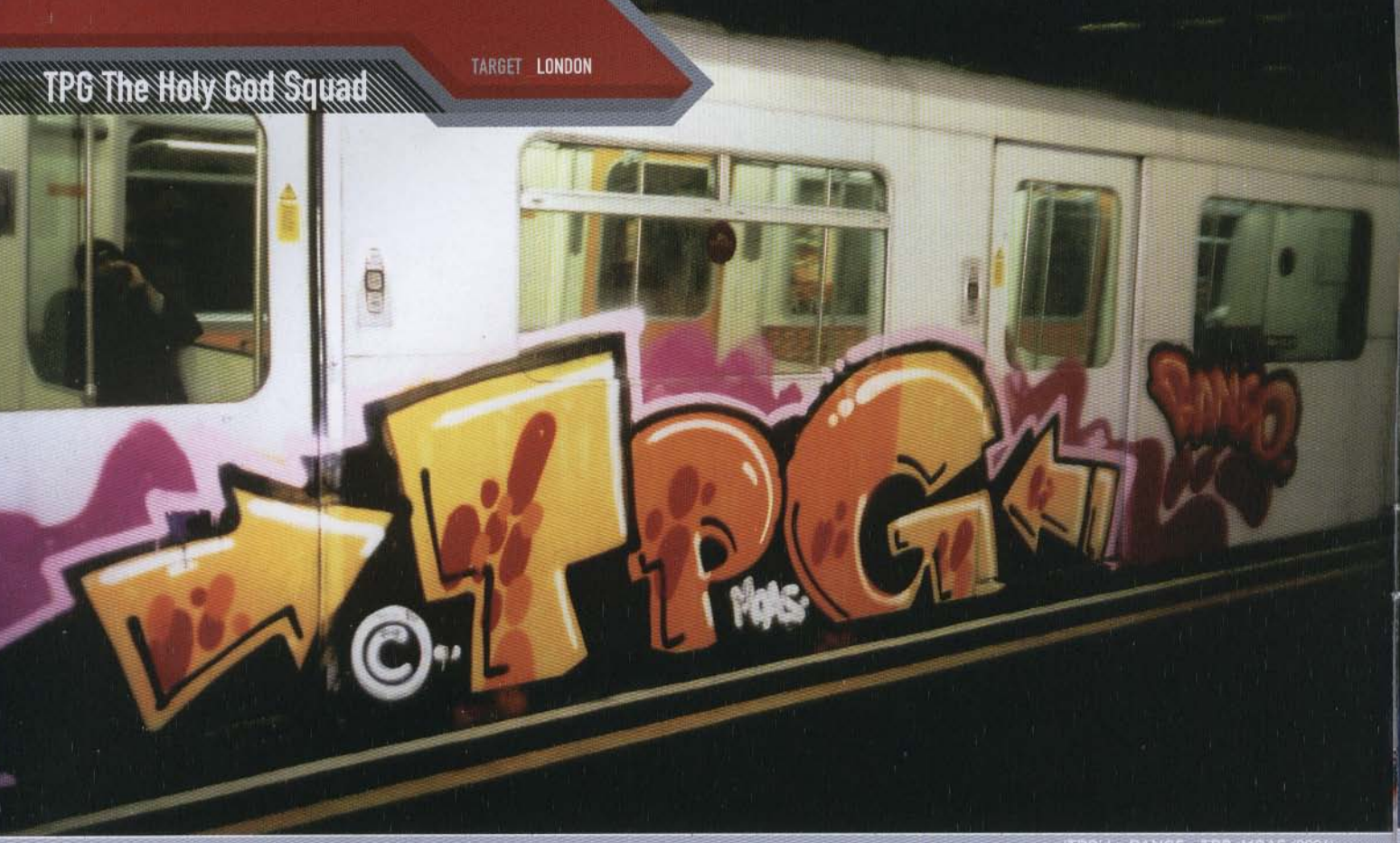
• (Kiev, 2003)

• EPOS / PHOE (Praha, 2003)

• NITRO (Moscow, 2003)

• SOFER (Moscow, 2003)

TPG The Holy God Squad



• 'TPG' by BANOS - TPG, MOAS (2004)

What role do you feel you play in the crew?

NEMA: Graff Prime Minister, Captain of the Ship, Team Coach.
NIFTY 2: Character Specialist, Typography Merchant, Glory Hunter, always late but I show up, technical support for video camera issues, Ambassador for Domestic Relations. I like to think I bring a touch of platinum elegance to a crew, The Beppe Di Marco of this shit.
BANOS: Crew 50 Cent Hater. Also the crew backjump tour guide.
CREL: Chief Zooter.
KAWPS: Tribal Elder.
PUBES: Tony Yaho/Navigator.
JUGS: Getaway Driver.

What does the crew mean to you?

NEMA: Transit Poltergeist. A gang of Co-dees from far and beyond, trying to make their mark on society whilst chasing girls, getting high, cashing cheques and last but not least, not getting caught.
BANOS: Not just painting partners, but mates that can have a good laugh even when graffiti seems irrelevant.
KAWPS: The electric connection of anonymous perfection.
NIFTY 2: Trains, Pills, Girls. A bionic brand name, an unbuffable British institution - The God Squad. The graffiti I like, by people I like. To be part of it is to have realized a graff ambition by natural selection. All of us are heads. A unit of dudes united in common goal or goals, to bomb trains, do justice to names and get lean like a crack head's left Reebok.
The TPG roadshow is a travelling theatre and all that personality is a recipe for drama.
CREL: The crew's about good friends, high times, drunken missions. But the real point is that we're all off-key individuals that are all on the same vibe: Trains, Pills, Girls.

When did you start painting trains?

NEMA: Same year 3x dope dropped 'Mr Sandman'.
NIFTY 2: About 3 years after I started bombing them in 1986.
JUGS: 2001.
BANOS: Jan '96.
KAWPS: 1994.
PUBES: 1991.
CREL: I first ventured into the yards in 1990 and haven't looked back. Commuter trains were my first targets. I was a young kid in a dangerous place, dark and cold, standing by the fence looking into the yard... the atmosphere all around me was a weird feeling. The shit was interesting to me at that age, because I knew I shouldn't have been there in the first place. I think this is when I knew it was my time to stop hanging about on the streets and started handing around in yards.

Describe your graff life so far in 5 words.

CREL: Pure Pain But Mad Fun.
PUBES: Love. Hate. Love. Hate. Love.
KAWPS: Cops. Money. Drugs. Guns. Violence
BANOS: Eat. Sleep. Shit. Paint. Eat...
NIFTY 2: More Successful Than my Love Life!
NEMA: A Catalogue Of Unsolved Crime.

How has painting affected your everyday life?

BANOS: Well, for starters, I'm constantly furthering my knowledge in the art of 'Bullshitting'. Trying the explain to work colleagues that you're not a rapist and you got all those scratches up your arms through legitimate reasons ain't easy. Coming up with a different excuse every Monday morning can be tough. Long sleeve shirts are a solution. Using your sick days for court appearances is also another annoying factor.
NEMA: It's difficult to build a good career, have a happy relationship and an active social life whilst trying to cut holes and chase trains in traffic. I don't want to reach my 40th birthday and think, "what a waste of time", so I'm trying to do everything at once. My 40th birthday's going to be a celebration of life...
CREL: No comment.
NIFTY 2: Ruined some nice jackets and lost a lot of rucksacks.
PUBES: I think you'd have to ask my girl the answer to that question.

If god denied you your graffiti powers, what would you be doing to keep yourself sane?

BANOS: Hating on 50 some more.
NIFTY 2: I'd be a film director.
NEMA: I'd start a security firm to keep writers out of yards and get rich off toys, buy a yacht and my own ces crop. Better me than the mother fucking cops.
KAWPS: Not believing in God is a good way of keeping sane.
PUBES: I'm an atheist.

A tube yard's basic security is laser trips, 10 ft. razor wire fences with tremor sensors, infrared cameras and static security patrols. How is it to paint tubes these days?

KAWPS: When did all this happen? I gotta be careful!
PUBES: Apart from that and the BTP, it's quite possible to have fun.
NIFTY 2: A lot harder than it sounds but not as dangerous as it is to ride one these days. Seriously? It's a pain in the arse and it's only going to get harder, so there's ya motivation. With each new security measure beaten, each piece's stock rises. The photo gains in thickness, becomes more likely to be the once you put over the mantle piece when you go legit.
BANOS: Oh it's a laugh a minute! Particularly when somebody's triggered off the tremor sensor on the fence and not told you. Next thing you know, your only way out of Fort Knox is now occupied by barking police dogs. Yeah, it's great fun.
CREL: These days it's a mission to me. It's all about homework. It's about understanding how the systems are working at the moment... with stakeouts on the rise the shit's getting more and more serious.
NEMA: People always talk about how easy it used to be, so if you just imagine how hard it will be in 2020, it all seems so simple.

Graffiti has changed a lot in the past 5 years. What with the birth of Montana, nearly everybody buys paint now. What do you think about the current state of graffiti?

BANOS: Time is becoming more and more of an issue these days. It was going great until some German's decided to manufacture goat's piss and cash

• PUBES - TPG (2003)

• 'VIMS' by NEMA - TPG, MOAS (2003)

• HEIR - TPG, MOAS (2003)

• RICE - TPG (2003)

• CREL - TPG (2003)

• BANOS - TPG, MOAS / KAWPS - TPG (2002)

TPG The Holy God Squad

• PUBZE - TPG (2003)

in on graffiti with their shit product.
KAWPS: Yes. Montana (the original) changed graff for sure. It made it possible to do new ideas faster.
PUBES: Graffiti has become far too commercial. I have only stopped racking since coming to London cos here you don't have much choice. But if you want to paint you have to make sacrifices.
NIFTY 2: On the one hand you could say graffiti has become some lame extreme sport now, and what was once a beautiful pursuit of the mind, body and soul has had its integrity ripped to shreds by bogus products, ranges and sponsorship deals, with logos in people's pieces. On the other hand it's getting harder to get away with doing it, so it's become more criminal and that can only be a good thing. I buy paint, but I can foresee an era of retro racking when, where the older generation hark back to raising Plasticote out of B&Q, now they look like DIY Dads and don't get hotted.
JUGS: I don't know, I've only been writing 2 years.
NEMA: Graffiti was truer before Montana because back then if you wanted to do a whole car you had to be out there trying to hunt down 20 cans for a scheme. It separated the men from the boys. Now graffiti's been repackaged and sold back to us. They're even trying to sell us oxygen to improve our performance. How about just sell us CS Gas so we can just bust out of a raid. Now you just click on-line, order your 20 cans, paint your shit and email it to a magazine, and you're a King? It's too easy. There's writers out there been writing since the 80's but never did a whole car until Montana dropped. We used to rack this shit and now we're promoting it?

Biggest and beautiful or a little piece on every car?

PUBES: I enjoy doing both, but I lean towards doing a nice colour piece. If there is an opportunity to do a piece on each train in the yard, that's good for me too, but that's not always possible. I usually have more fun wrecking other trains in the yard with tags after either type of action.
NIFTY 2: I like pieces, so once I'm in there I'm gonna try and do a minor burner, cos the photo is most likely where it will survive. If it all ran? A little piece on every car. But you'd have to take Tox 04 at his own game to do that, so I'll stick to big and beautiful.
NEMA: Mr. Maks has a little saying, "It's better to have a silver backjump in traffic than a colour whole car in the yard", but if I can catch flicks in the yard I'd stick to the whole car. They'll both be a puddle in the buff tomorrow.
BANOS: 2003 has been more about 'a little piece on every car' for me. Backjumps, backjumps, backjumps. Lately I can get more satisfaction seeing how much can be done in 5 minutes rather than longer yard hits where you got time to fuck about.

What's been your strategy of attack this year?

BANOS: See previous question.
PUBES: Follow Banos.
NEMA: Get shit out there in traffic.
NIFTY 2: Kick the dog in the throat.
JUGS: Run Forrest Run.

What's the closest you've come to getting caught but got away?

NIFTY 2: Probably the time I learnt the above technique.
KAWPS: I received a fine for trespassing on the Berlin subway. Cops came running with guns in hand. They pissed because we were still just chilling to see if something would happen.
BANOS: Some drunk marker tags got me 6 court appearances and 6 sleepless nights, but I still got away with it.
NEMA: 4 in the morning, some yard that looks like a Spanish prison yard. We had just finished some E2Es, so I started filming the shit. All of a sudden all the lights go out in the trains, which means the power to the third rail had been shut off. This is what the police do before a raid. I take a look to my right and in the reflection of the door I see people running into the mouth of the yard, I shout 'dust'. Nifty was the first to the hole in the fence. I put my bag on his back and pushed him through, but as he stuck his head out, all we could hear was 'woof, woof, woof', 'police!' etc. They had been waiting for us to finish our pieces. So we run up the aisles of the trains to the mouth of the yard to avoid the men running towards us. When we got there we couldn't believe our luck because the police and workers had all dusted to the hole thinking the dog would trap us, leaving the train exit unguarded. We ran. We fell. Eventually I tried to climb a fence but got caught on the top. Nifty found me hanging on the barbs bleeding like Steve McQueen in 'The Great Escape'. I asked him if he was a policeman as it was dark and I was trapped. He didn't even answer me and just climbed the fence and hung there too. 20 minutes later I was hiding by a river and I phoned one of the homies and told him where I was. 30 seconds later a white van pulled up and police jumped out with torches and started searching the riverside. I phoned him back and told him I was on a bus and turned my phone off. 10 minutes later my girl arrived in a taxi carrying clean clothes, a towel for the blood and cold beer.

There's workers that have been working down there years that got injured. What's the worst injury you got painting?

PUBES: Nothing but big cuts from broken glass.
KAWPS: Just psychological injuries.
CREL: I've seen the light at the end of the tunnel... but was given a second chance to put things right.
NIFTY 2: Nothing more than some cuts and bruises. Once had some dirty, overweight, bucktooth, white trash clay (worker) sit on my head on the track stones, his sweaty arse all up in my grill, while his mate tried to break my arm into submission.
BANOS: Broken heart.
NEMA: Knee infusions, 12 inch scars.

Ever paint drunk?

NIFTY 2: Never, but I get red like Ferrari.
PUBES: Never.
KAWPS: Hmmmm. Tempting.
BANOS: That's when I do my best pieces.
NEMA: Only on tour, but it's the street bomber's lubricant.
CREL: No, never. Once you've stared death in the face, running around in front of trains is straight fucking stupid. Doing it drunk... you'll only learn the hard way. Trust me!

Describe a perfect mission.

NEMA: Painting whole cars in the summer sun, catch flicks, go to the pub for a roast dinner and drink Stella until time's up.

• 'MOAS' by NEMA - TPG. MOAS (2003)

BANOS: Any yard hit where you don't have to run or step in human or animal shit is quite a rarity these days. Add that to cold beers and a blow job waiting for you on the other side of the fence. That will do it for me.
NIFTY 2: Colour whole train done in G on a security strike, 3 ½ hours in there. Oh yeah, the clays have built a temporary platform. Runs for weeks, but the BTP somehow don't notice.
PUBES: Trusty yard, regular patrols, nice damage, nice light for perfect photos and an all day runner.
KAWPS: In and out without killing anyone.

When you're painting a subway nobody really talks to each other. What's going through your head?

NEMA: I'm thinking 'hurry up and outline', because if security comes early and you're running to the car asking each other "did you finish?" You don't want to be the guy who says "no".
CREL: I'd be a cunt not to say that fear is on my mind. The fact that you're painting under cameras and the thought of getting locked up for shit is not good. So for me, I'd say all I'm thinking about is getting my shit done and getting the fuck out.
JUGS: They're coming!
BANOS: Why is that camera moving?
NIFTY 2: Usually a couple of bars of some mid-skool hip hop tune I never liked much looping endlessly until I'm finished.
PUBES: What I'm doing next.

Is there a goal you want to reach before you give up?

BANOS: Four digits on the score board.
NIFTY 2: Yeah, when I find something that's more all round entertainment than painting trains.
NEMA: I'd like to buy the Montana factory and turn it into a beer factory. Watch the mighty fall.
CREL: I've still got a lot of travelling to do. I've also got some colour whole car ideas that I haven't done yet that I have to do before the end of this shit... and there's plenty of gas in this old dogg yet.

When a writer stops painting, why do people say he's given up? Given up what?

PUBES: The Cause.
BANOS: Quit, Stopped, Burnt Out... these are all better terms.
NEMA: Writers don't give up, they grow up.
NIFTY 2: British train writers are like British glamour models. They have this era when they're really sexy, and then a few years down the line people can't believe they're still working, but they still get off on the pictures. Once they lose their looks or get out

• 'MOAS' by NEMA - TPG. MOAS (2003)

• 'MOAS' by NEMA - TPG. MOAS (2003) • (below) 'MOAS' by NEMA - TPG. MOAS (2003)

of the business no one wanks over them any more. They disappear, only to exist in specialist groups on the internet.

What will it take to make you give up?

BANOS: What? Before I reach my goal? Death or my health.
KAWPS: German Montana Gold. That would make me give up tomorrow.
NEMA: Time and therapy.
NIFTY 2: When my kids are telling me to stop writing my name on things because their friends are taking the piss out of them.
CREL: I would of thought after the shit I've been through it would have been enough to make anyone stop, but this graff game's really got a hold on me. Graff is always on my mind, sometimes too much... my life revolves around graff; from not getting enough sleep to always chasing for that next mission. Along with the highs of graff, there's always a lot of stress. I think that's my problem. I've just got too much love for this shit and the only way I can see myself giving up is when I'm just too fucking old to go any more... I can see myself still being around long after the next generation of writers has been and gone.

There is no recorded history of a city without beef. Do you have any?

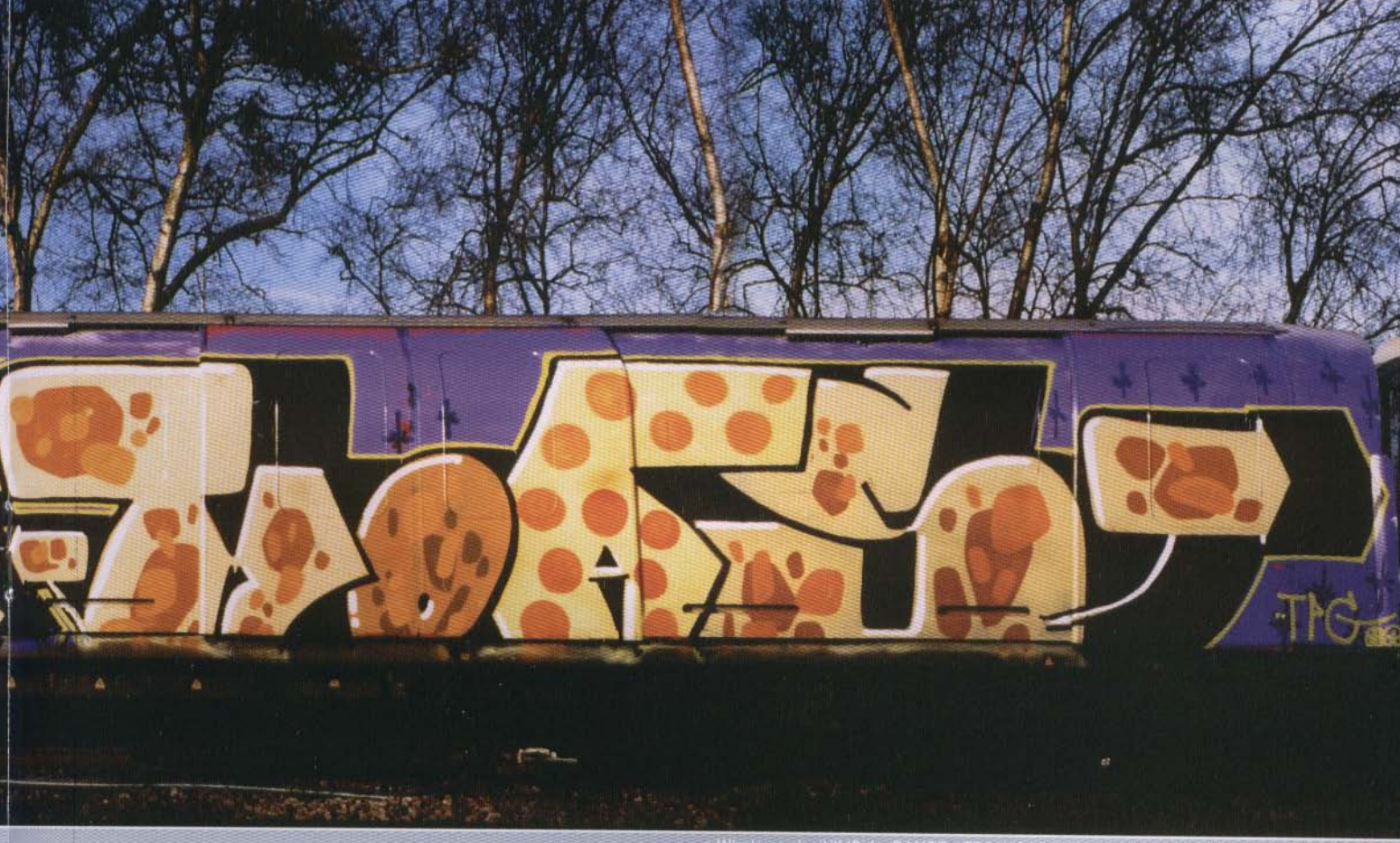
NIFTY 2: Apart from crew beef? Not that I know of. It's definitely out there though!
BANOS: Yeah. Any writer who doesn't, obviously isn't doing enough. Beef/competition, whatever you call it, is a good thing. It keeps you on your toes and above all it keeps you motivated.
PUBES: It's human nature. People don't get along on the day to day, so of course it's gonna come through in an especially competitive game like graffiti.
NEMA: Like Uncle Chop Chop says "even Beethoven had his critics. See if you can name 3 of them."

Plans for 2004?

BANOS: 2004 is the year of Etch Bath. I've got 6 litres of the shit on its way.
KAWPS: In 2004 I'd like to grow the biggest pumpkin for the Cornwall Carnival.
PUBES: Eat well, Stay alive.
NIFTY 2: Support the crew as best I can. Tame the Steel Serpent. Do some classics.
NEMA: The Government is setting up a national database for tags so in 2004 I'm going to change my name twice a week so even my co-dees don't know me no more.

• PU

• Whole car 'MOAS' by NEMA - TPG. MOAS / JUGS - TPG



• Whole car by 'VIMS' by BANOS - TPG, MOAS / 'MOAS' by NEMA - TPG, MOAS (2003)

BES - TPG (2003)

• '52TPG' by NIFTY - TPG, MOAS (2003)

• DAHNS - TPG (2003)

• CREL - TPG (2002)

• 'VIMS' by NEMA - TPG, MOAS (2003)

• KAWPS - TPG (2003)

• Whole car by BANOS - TPG, MOAS (2002)

• TF1 Crew (Milan, 2004)

• SMOL - TF1 (Milan, 2004)

• UDK Crew (Athens, 2003)

• SPK Crew / VSN Crew / SPK Crew (Stockholm, 2004)

• POE - ARF (Milan, 2003)

• GOTE - ARF (Milan, 2003)

• PAWER - ARF (Milan, 2003)

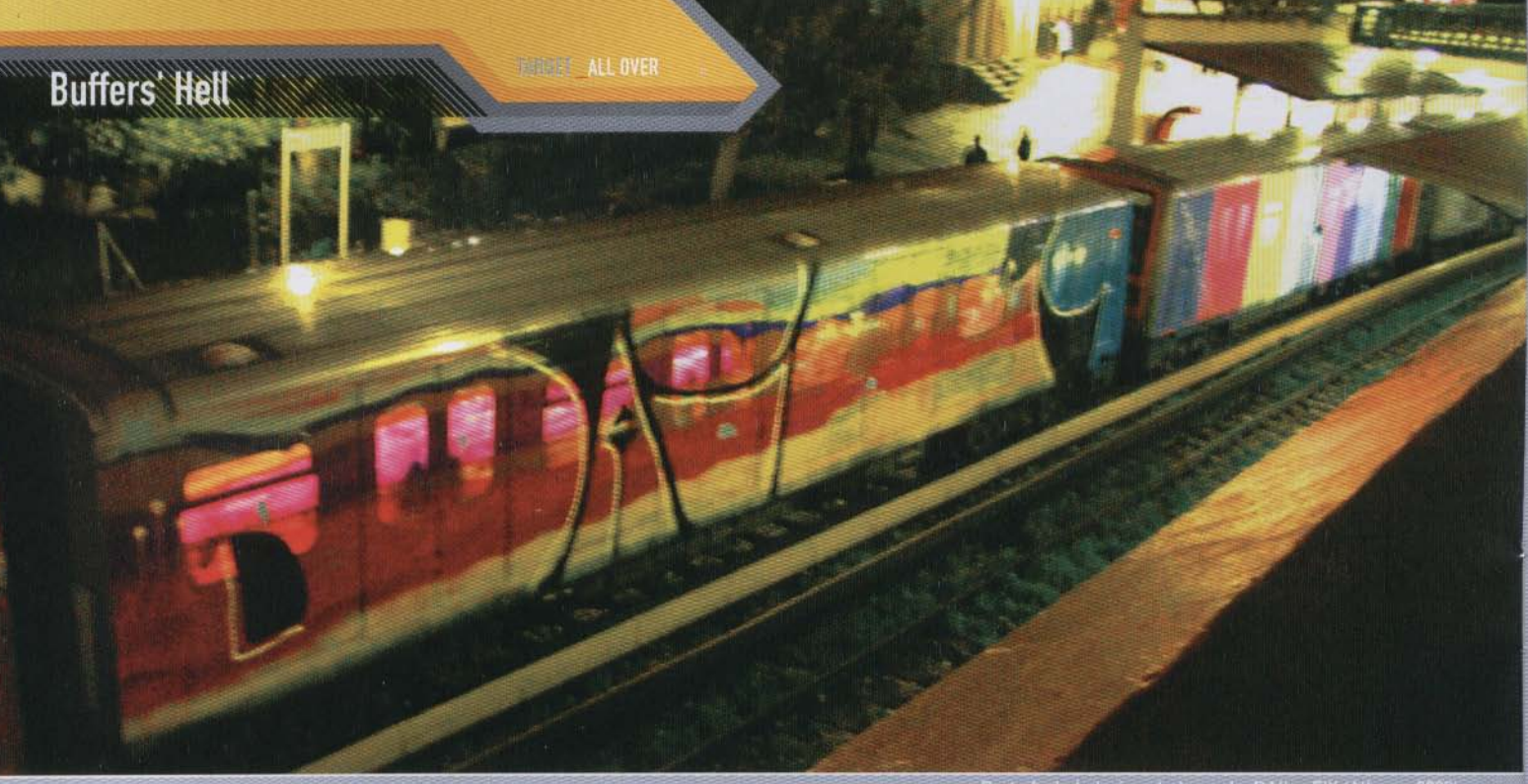
• QUE - WUFCSDK (Stockholm, 2003)

• ZEAL - DIAUHT / MOXA - FSH / EROTIK - VMD70S / HOZE - DIAUHT (Naples, 2003)

• CREL - TPG (London, 2003)

• COSTO - RNS (Paris, 2003)

• FLUX / ENCE / BITCH - EWC / FEAR - HB / DIMS - BSE (Helsinki, 2002)



• Part of whole train, whole car by DAIL - FIX (Athens, 2003)

• Whole car by ELK - WD, AOK, PFB (London, 2001)

• Whole car by SAD - PMS (Stockholm, 2003)

• Whole car by NEURO - VMD70S (New York, 2002)

• Whole car by HIT Crew (Stockholm, 2003)

• Married couple by VMD70S Crew / ARF Crew (Milan, 2004)

• Whole car by ARF Crew / TNT Crew (Madrid, 2003)

• 2 Cars whole train by SAKE - VMD70S / EROTIK - VMD70S (Genoa, 2004)

• Whole car by SKOPE / SKEW - TPG, MOAS (Rome, 2002)

• Whole car by LOSE - TNT (Madrid, 2003)

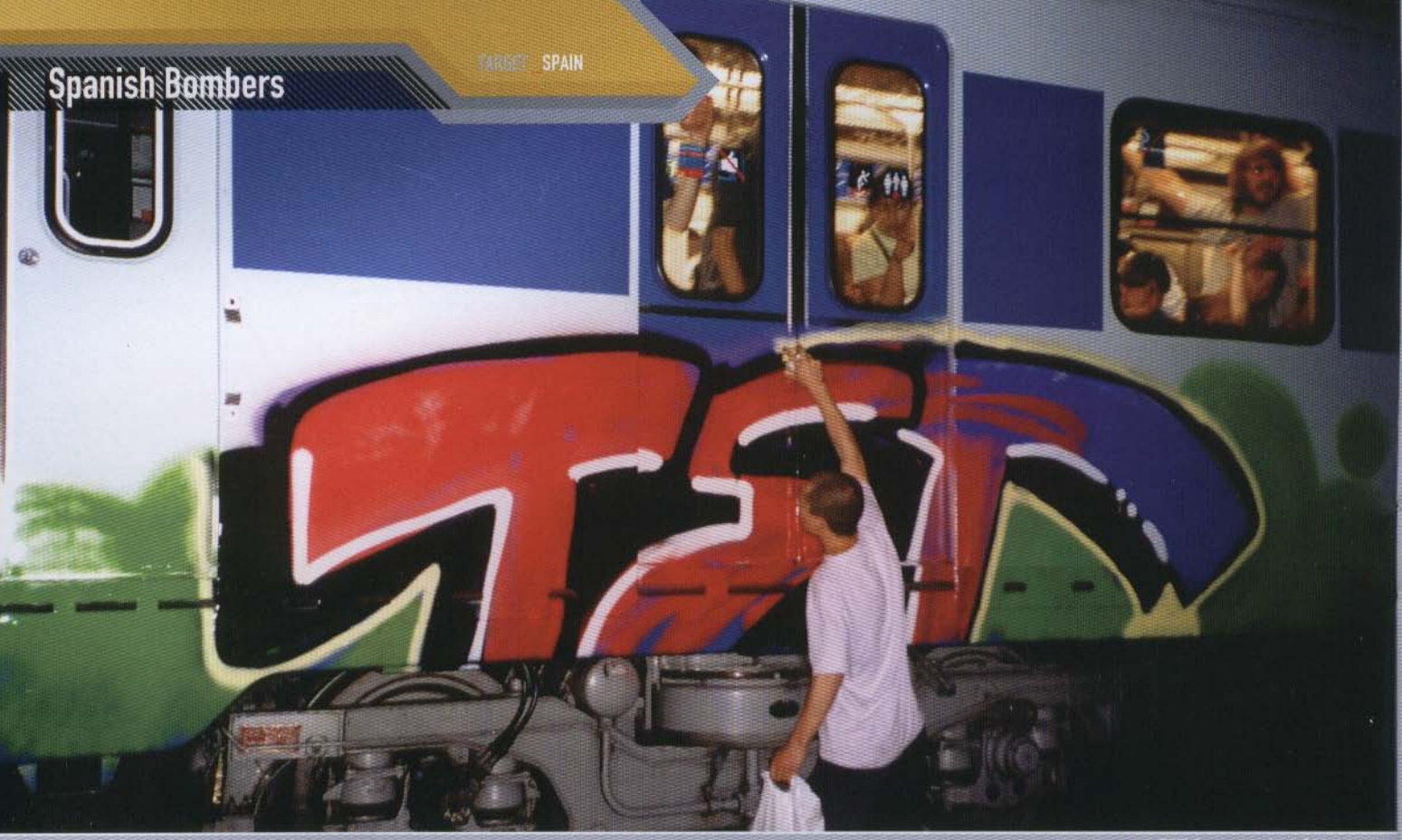
• Whole car by NSIS Crew (Hamburg, 2003)

• Whole car by GHBS Crew (Praha, 2004)

• Whole car by VMD70S Crew (Milan, 2003)

• 6 Cars whole train by ARF Crew / VMD70S Crew (Rome, 2003)

Spanish Bombers



• TST Crew (Madrid, 2004)

• MODS Crew (Barcelona, 2004)

• HUE- MB'S (Barcelona, 2003)

• BEDS (Madrid, 2003)

• LOSA - TNT (Valencia, 2004)

• GOL - MB'S (Barcelona, 2003)

• MODS Crew (Barcelona, 2003)

• ZANT - TSTE (Madrid, 2002)

• THOW - CBS (Madrid, 2003)

• 2x TNT Crew (Valencia, 2003)

• CBSTME Crew (Madrid, 2003)

• NITO - TNT (Barcelona, 2003)

• OGRO - MB'S (Barcelona, 2003)

• MODS Crew (Barcelona, 2003)

• NEHS - TNT (Valencia, 2003)

• SKEAL (Barcelona, 2003)

• CBS Crew (Barcelona, 2003)

Stockholm Funkiests

• FOIL - NER (2003)

Over the past years, Stockholm has certainly been one of the most fruitful cities for graffiti. Dozens of new crews have come and gone, fighting for dominate.
Such a subcultural stir has obviously disturbed the highest spheres of its political and civil society. After years of impotence, SL and the municipality started a campaign to prevent graffiti. In 2000 an official project was launched, meant to discredit graff writers on the social level.
Writers are described as people who cannot relate themselves to the world, drug addicted, alchoolists, in other words people dangerous to society. At the same time, a private police corp was created, with special tasks and rules: the members are not obliged to identify themselves nor to state their name. However, they are allowed to follow people and check their telephone if they simply have suspicion that people are connected with writing's illegal activity. Sweden media have stepped in quite heavily, in compliance with the political power, publishing articles openly damaging for writers.
100 millions Swedish crowns were spent by the municipality to remove graffiti form urban surfaces. No particular attention was given to the fact that the amount of suicides is the highest in Europe, together with an alarming increase of unemployment.
One point is fairly clear: repression is very strong and well organized, but it didn't quite work although laws were further strengthened, blue painters and buffing uninterrupted.
At the beginning of 2004, SL stated that the society had decide to temporarily stop the cleaning of the subway stations for dramatic economic reasons.
In the meantime writers continue their battle of style ignoring the continuous media attacks of so called experts, criminal psychologists and politicians obsessed with structural and social order.
But that's a completely different story.

• VIM Crew (2003)

• HIT Crew (2003) • (below) QUE - WUFCSDK / UZE - WUFCSDK (2003)

• PMS Crew (2003)

• 7DC Crew (2003)

• FAME Crew (2003)

• MHR Crew (2002)

• ODE (2003)

• M5 Crew / Y2K Crew (2003)

• HOOK - FY (2003)

Stockholm Funkiests

• APE - FAME (2003)

• CASIO (2003)

• NG Crew (2003)

• ODEN - NER (2003)

• MERMHR Crew (2003) • (below) PMS Crew (2002)

• SDK Crew (2003)

• FHER - PMS / SAD - PMS / KUF (2003)

• ROXY - FAME (2003)

• NIERS - WUFCSDK (2003) • (below) Y2K Crew / FLS Crew / FAME Crew (2003)

Que Interview

• QUE - WUFCSDK (2003)

When did you start painting the subway, and how come people know you outside your own nation?

Me and Killa did our first subway in 96 in Hagsätra on the old green flats, but the driver interrupted us, so we didn't finish the piece. After one year we hooked up with Leroy and Rilo and after that we have been painting together most of the times, last years its been mostly me and Rilo.
The whole crew like to travel and have done a few inter rails and made lots of friends all over Europe. Especially some French guys that we joined forces with!

You are more known under another name, why did you change your tag?

I have a few different names I use, because it's nice with different letters and like everybody else, to avoid problems!

People live graffiti in very different and personal manners. Someone love only styles, some other are only about actions or fame, what do you think is the right mix in writing? What's your personal goal in painting graffiti?

I paint for myself and my friends. If they like my stuff it's fun. I don't care about people I don't know.

Why do you prefer painting the subway? And why does it give you so much satisfaction?

I like the subway so much because I've been riding it since I was a kid. When I started writing me and Killa used to scratch the windows and bomb the cars on every lunch break we had. Then when I saw a window I scratched or a car I bombed I felt satisfied, now it's the same feeling when I see a panel I've done! I don't really know why, but if I don't do a subway in 1 week I feel unsatisfied, but after painting I feel normal and can relax; and if I don't get any flix the feeling is worse then not painting at all, and that happens too often. Sometimes they take the subway out of traffic after a couple of stations.

In the last period things in Stockholm have changed a lot, FALCK is no more working for the SL company, and obviously things are getting a bit easier. What's up with this new security company? And what about your productions? You increased?

Now we only have normal guards and they are easy to find, so of course we do better stuff and more.

Is there a particular period in Stockholm graff history you're really proud to have been part of?

95-03.

You've experienced lot of European different subways. What's the differences you noticed between Stockholm and other cities? Got a funny story?

In Stockholm we do mostly backjumps, in other cities I've visited people paint more yards and lay ups, so you can paint for longer time and do better pieces, even though people don't do that all the time.
In Stockholm we worry more about the vandal squad then the police, because they have civilian clothes and use dirty techniques. In most other cities it's easier to see if the place is guarded or not, here you can never be 100% sure, but if you are careful and check the place well it shouldn't be a problem; the vandal squad are not super heroes, just ordinary people without girlfriends working for minimum wage.
One time in Italy we were going to do this underground subway yard, in the middle of nowhere on a big field, we opened a trap and climbed down two floors, we ended up climbing down into the workers toilet room, we just opened the door and walked 2 meters and there was the subway; too bad we didn't finish that time because workers spotted us!

Tell us something you'd like to do but you haven't done it yet.

New York subway.

What's your crew favourite composition when you paint all together?

We like to drink beer.

• QUE - WUFCSDK

• QUE - WUFCSDK / UZE - WUFCSDK (2003)

• QUE - WUFCSDK (2003)

• QUE - WUFCSDK / UZE - WUFCSDK (2003)

• QUEE - WUFCSDK (2003)

• SDK Crew (2003)

• WUFCNER Crew (2003)

• QUE - WUFCSDK (2003)

• QUE - WUFCSDK / UZE - WUFCSDK (2003)

• QUE - WUFCSDK (2003)

Sad Interview

• Whole car by SADONE - PMS (2003)

When and how did you start painting?

I started to paint in the summer of 1998 but I was bombing the insides since 1997. Before I did graff I was into other kind of crimes but I felt it was wrong. I felt Graffiti was right from the first day. In the beginning I didn't have a good name, up to the day my first love had moved to England and I felt so sad I did a sad piece. After that people started to call me sad, that's how I got this name.

Tell us something about the first time you went on a train.

I was doing walls along the 19 green line with my mentor Vise and asked him if we could hit a train. He agreed so we went to Hässelbystrand and waited for the first train in the morning to do a backjump. The train came into the station and we ran in from the other side of the train, went over the fences and started to paint. I did a fast piece like 6 minutes, when we finished we jumped out and I was so fucking excited! I had just had my life greatest adrenaline kick, after that action I became a train addict.

Stockholm in the years has grown up with his own style, how do you think it influenced your way of painting, both style and action?

I was more impressed with Paris SDK style in the beginning, of course I loved Skill from the Top Dogs that had lots of nice walls along my line. At that time I hate Reson style, but I grew to love it. I started to think I'm not from Paris so why try to do Paris style. I am from Stockholm, a city with a proud fucking graff history. Today I think there is nothing like an old Reson panel, he is the subway style king of Stockholm.

What does the crew mean to you?

Well, the crew I am in today is PMS, I'm no more down with my old one IDA. I don't know why I didn't join them earlier, IDA bunch are cool friends but it was only me who hold the crew up. During the last year I was in IDA I got some help from Unik, when he joined, and also Dirty, who only painted hall of fame, started to go mad on the trains. PMS had been kings of Stockholm over the last 2 years, but after Lend and Klas left the crew they started to have some little contentions from the Fame crew, so they needed some reinforcement to put the Norrlands kids (Fame crew) back at their places, and they asked me to join. IDA crew means a lot to me because I started it with Lotus. IDA is still going strong after I jumped off and I am really happy about it. The letters PMS don't mean as much as IDA to me, but sharing three letters with my best friends is something I have wanted for years.

Do you usually paint for yourself, for fame, for fun, for girls? Will you quit painting subways in the future?

I paint for the crew. The fun is no longer connected to the painting. The fun is to be with Fher and Oido, but we don't have so much in common besides graff, so when we meet we just paint. After so many panels and actions I don't feel like it's the same any more, the fun I mean, the style isn't so interesting because I don't give a fuck about style any more either. But sometimes when I enter the yards I still get that feeling I had when I was younger, when I smell the trains and when I see the old bettan (subway of Stockholm) waiting for me to paint on her. I get that nostalgic feeling that you get at Christmas and I always think I love graff and I will never quit.

What's the thing that's actually scaring you much in Stockholm?

Nothing, I don't give a fuck about anything, I don't want to go to jail but if I have to go I'll do it.

Tell us something you'd like to do but you haven't done it yet.

I want to paint all the subway stations and I want to do a one man full colour whole car, after that I am satisfied. I'd also love to visit the big cities of Europe that I have left out like, Rome, Milan, Athens, Amsterdam and New York.

Shoots to:
Fher and Oido in my heart, Buni my crazy friend, Fose, I hope you are not mad at me any longer, Oliver my gestapo friend, IDA bunch, FAME, WUFC, FY, VIM, 7DC, Y2K, PYC, NG, FUPS, NER, RISK, MDE, HNR, and all of you that I have forgotten, Olaf in my heart forever, R.I.P.

• SADONE - PMS (2003)

• SAD1 - PMS / OND - PMS (2002) • (below) GLU

• S.ONE - PMS (2003)

• SAD - PMS (2003)

• S.ONE - PMS (2003)

• LEDSEN - PMS (2003)

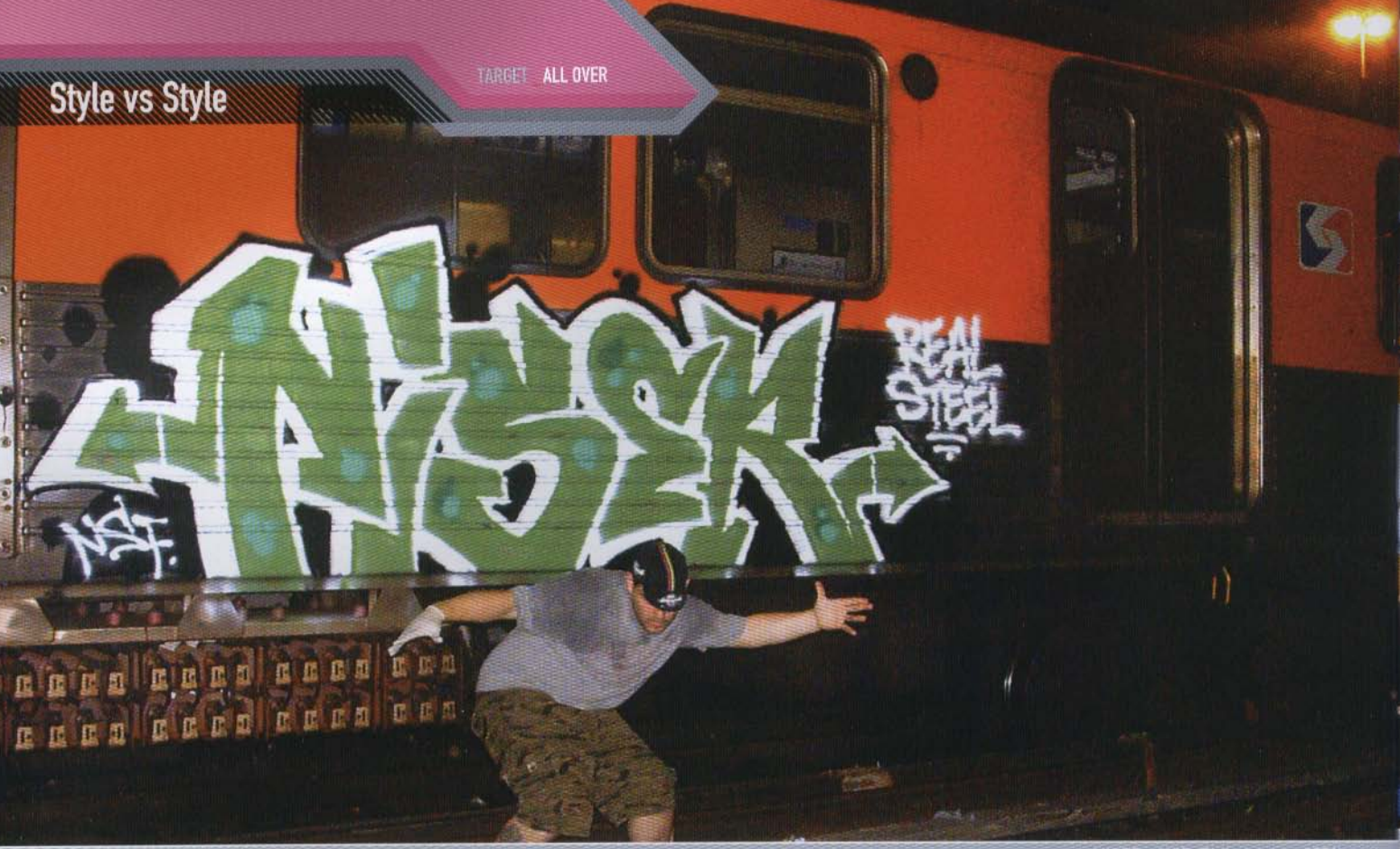
• PMS Crew (2004)

• PMS Crew (2004)

SAD - PMS / ROXY - FAME (2003)

• SAD - PMS (2004)

• PMS Crew (2004) • (belove) SAD - PMS (2004)



• NISER - NSF (Philadelphia, 2004)

• KAWPS - TPG (Berlin, 2003)

• KETZ (Madrid, 2004)

• DECO - VMD70S (Milan, 2003)

• BANOS - TPG, MOAS (Rome, 2002)

• VATER - RHB (Wien, 2003)

• BEGZ (Milan, 2004)
• (right) HEZ / FARO - RNB (London, 2004)

• DAIL - FIX (Berlin, 2004)

• OV - LDS (London, 2003)

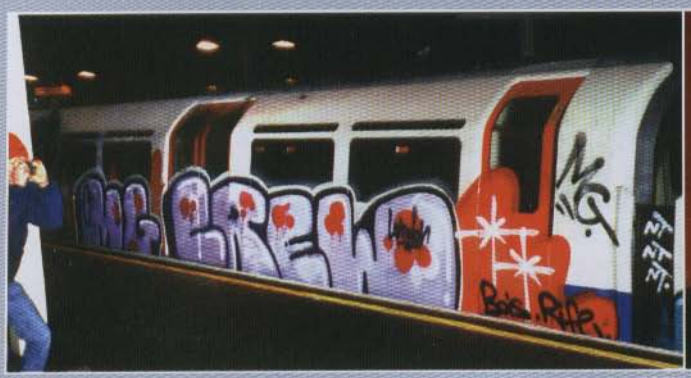
• UBOT (Praha, 2003)

• MURL - WM (Berlin, 2003)

• WM Crew (Wien, 2003)

• OGRO - MB'S, SPQR (Marseille, 2004)

• HOZE - DIAUHT / ZEAL - DIAUHT / EROIN - DIAUHT / CORA - DIAUHT (Stockholm, 2003)



• MG Crew (London, 2003)

• NEURO - VMD70S (New York, 2002)

• ARF Crew (Bilbao, 2003)

• TONY 70 - VMD70S (Milan, 2002)

• FRA32 - KNM (Rome, 2003)

• CHAOZ - RFC (Paris, 2003)

• Whole car by EROTIK - VMD705 (New York, 2002)

• MOXA - FSH (Milan, 2003)

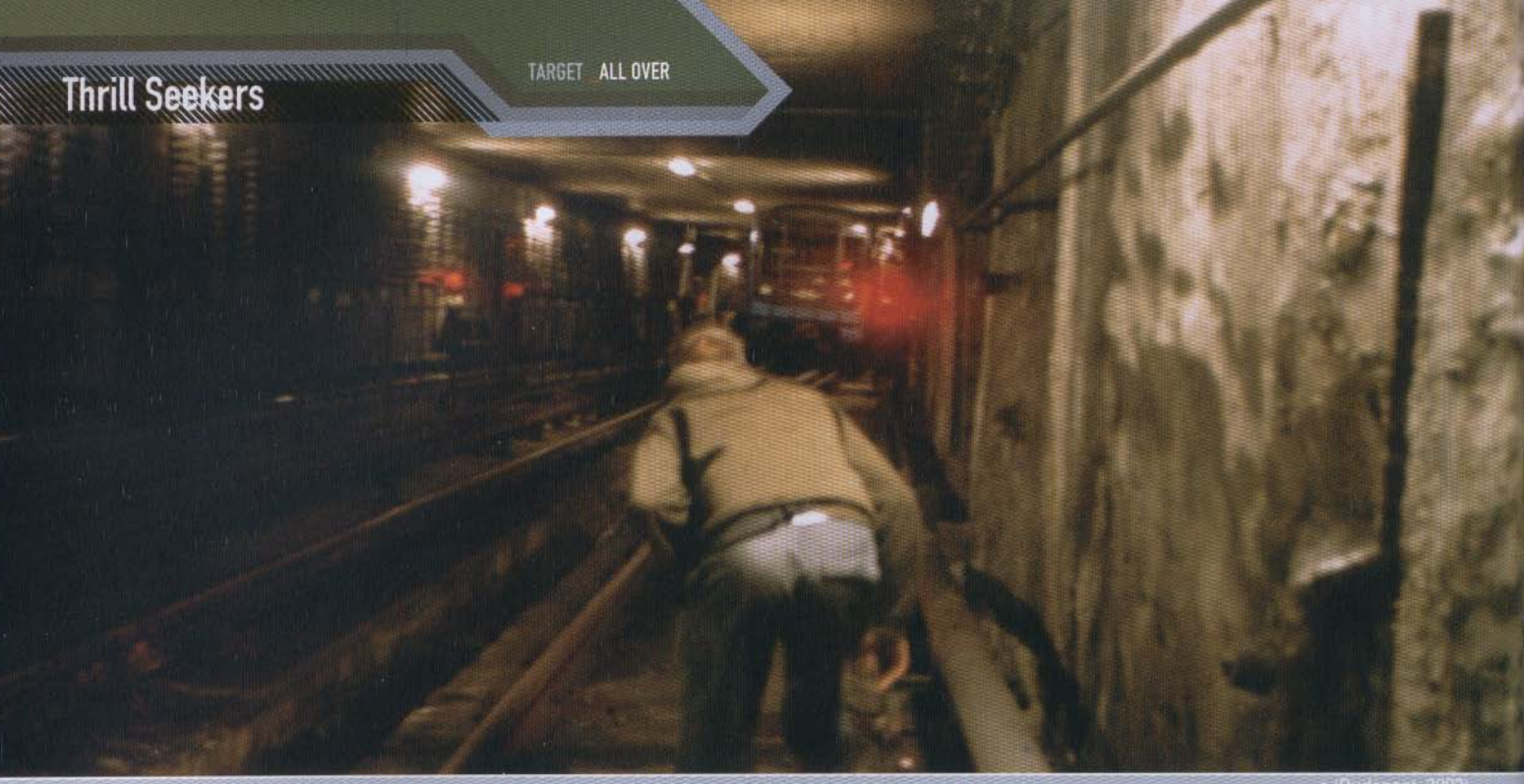
• ROS - DIA (Hamburg, 2003)

• ANEK - THE MDF (Rome, 2003)

• ROBE - DIAUHT (Paris, 2003)

• DECO - VMD705 (Milan, 2003)

• ESCO - IMW, ACD (Rome, 2003)



• (Budapest, 2003)

• (Stockholm, 2003)

• (London, 2004)

• (Milan, 2004)
• (left) (Amsterdam, 2003)

• (Milan, 2003)•

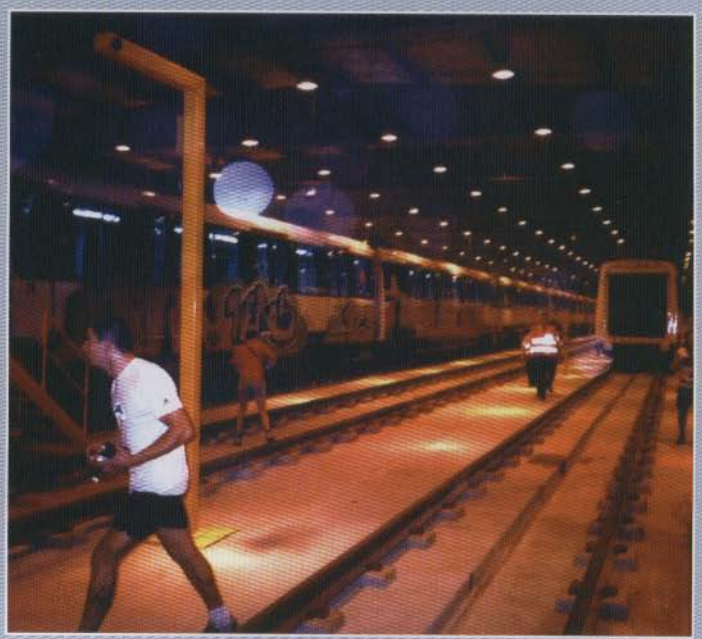
• (Stockholm, 2003)

• (Moscow, 2004)

• (Athens, 2003)
•(right) (Milan, 2002)•

• (Athens, 2004)

* (Madrid, 2003)



Naples Mafia

• DIA Crew (Naples, 2004)

• EROINE - DIAUHT (Naples, 2003)

• ROBE - DIAUHT (Naples, 2003)

• BENZ - DIAUHT (Naples, 2003)

• CORA - DIAUHT (Naples, 2003)

• HOZE - DIAUHT (Naples, 2003)

• SAKE - VMD70S (Naples, 2003)

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